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The Roman Elegiac Poets. Edited, with Introduction and Notes, by K. P. Harrington. New York: The American Book Company (1914). Pp. 444. \$1.50.

This College edition of the Roman Elegists is a very useful book; together with Tibullus and Propertius are included Catullus and Ovid, and each poet is represented by a copious number of verses. Propertius, for example, contributes as many as thirty-nine poems. Consequently there is abundant material from which to select—for scarcely any class will be able to read the entire contents,—and considerable opportunity for making cross-references. Professor Harrington's father years ago had contemplated a similar undertaking, and many of his suggestions and happy translations are found among the notes to Propertius.

In the Introduction the editor, after giving an adequate summary of Pre-Roman and Roman Elegy, sketches the life and characteristics of each of his authors. These pages are carefully written and prove that Mr. Harrington is very well acquainted with all recent books and articles bearing upon this field of Latin Literature. Naturally enough, he prefers to devote more attention to Tibullus and Propertius than to the other two poets, whose elegies are not the most significant part of their works. As the date of the birth of Tibullus, Mr. Harrington prefers 48 B. C. to the commonly accepted 54 B. C.; his reasons, repeated here from *Proceedings of the American Philological Association*, 32 (1901), cxxxvii–cxxxviii, are far from convincing. He also seems strangely reluctant to allow Delia a husband (compare his note to Tibullus 1.3.92). The difficulties in solving the problem of Lygdamus are well stated; a more positive conclusion might have been ventured, since Schanz (II, 2, pp. 234 f.) has stated cogently the reasons for accepting the most plausible hypothesis, that Ovid was the imitator of Lygdamus. The analytic characterization of Propertius is excellent; the editor's own judicious observations are jeweled with such crystallizations as "Propertius is the greater genius, Tibullus the greater artist" (Leo); "polarization of an idea" (Postgate); "desperate sincerity" (Sellar); and Duff's comment to the effect that "in Latin there is only Virgil to equal Propertius for the faculty of evoking a dim consciousness of awe in lines which present an indefinable stimulus to the imagination". The most valuable sentence in the sections on Catullus is this: "If in the more exact use of terms Catullus is a greater lyric than elegiac poet, nevertheless the elegies that he has left us form an invaluable link between the poetry of Alexandria and that of Tibullus and Propertius". Ovid is the last in the series of great elegists. "His even regularity was fatal to the life of elegy". Mr. Harrington does not fail, however, to do justice to Ovid's rare gifts—his remarkable facility in language and versification, his love for the beautiful, his vivifying imagination, his transparency of style and clearness of thought. He might have added a tribute to his skill as a story-teller and to his

acute powers of psychological analysis. The Introduction terminates with a few pages on The Elegiac Distich.

The text adopted by Professor Harrington is sane and conservative. In the center of the page preceding the poems of each author is a neat little table of the manuscript signs, and under each page of text stands a brief critical apparatus. This gives only the most significant variations in readings, and is chiefly valuable because it provides the instructor with a key wherewith to unlock the gate to the alluring though tortuous mazes of textual criticism and interpretation. Since these authors are usually read by students who have had at least one year of Latin in College, this feature of the book seems to me to be especially well-advised. An occasional brief discussion in the Notes of some of the more interesting problems would not have been amiss.

The notes are printed below the corresponding text. The great advantage is, of course, that they are thus forced upon the student's attention, and he must, willy-nilly, in spite of all previous conditions of habit and prejudice, occasionally read a sentence here and there. Fortunately these notes are so constructed that the sluggard, however quick-eyed at the eleventh hour, will not find many ready-to-hand translations. My own objection to having notes upon the same page as the Latin is that they intrude into the literary picture what may perhaps be termed mechanical or technical information as to the production of the color and design, together with more or less distracting analogies and comparisons with other word-paintings of similar nature. All this aid and comment is necessary to a just comprehension and appreciation, but when placed in such close conjunction—most of us are slaves to the visual faculty—destroys the vividness and unity of the Latin poem's own personality.

The references to corresponding phrases and passages in Latin are numerous, probably unnecessarily so, for few students or teachers ever take the pains to look these up. A most commendable feature is the frequent citation of books and articles by American scholars. A helpful bibliography of the works mentioned in the Notes is given in the early part of the book. I suggest that C. S., the abbreviation used of the contributions of the editor's father, be included in this list. Since Professor Harrington himself has written a number of articles dealing with different phases of Roman Elegy, it is natural that those notes should be somewhat extensive which touch upon the points in which he has been especially interested. One may also detect, in the comments upon mythological and religious themes, the hand of Professor Joseph W. Hewitt, whose assistance the editor has acknowledged in the Preface.

Perhaps the chief feature of these notes, aside from their tendency to give full credit to American authorities, is the attempt to illuminate Latin syntax or expression by modern parallels: "You don't catch this

chicken", Tib. 2.6.7; "skyscraper", Tib. 1.7.19; "Wil-lychen", Cat. 65.14; "So help me God", Tib. 2.5.63; "Treated him white", Tib. 3.3.25; "As big as life and twice as natural", Prop. 2.31.5; "Do you want the earth?" Ovid Am. 1.1.15.

The book is attractive in binding, paper, and type. Of actual errors either in print or subject matter I have discovered comparatively few. On Cat. 95.7-8

at Volusi annales Paduam morientur ad ipsam
et laxis scombris saepe dabunt tunicas.

the note, which runs, "*ipsam*: the emphasis thus put upon Padua indicates this place as the home of Volusius", etc., is certainly misleading for the average reader. This is not the modern Padua (Patavium), but one of the mouths of the Po, as explained by Polybius 2.16. On Tib. 1.3.92 we read "It is clear from this idyllic picture of Delia's modest home life that she was not a married woman". But can't a married woman's home life be idyllic and modest? And as a matter of fact this very scene is usually compared with Livy's description of Lucretia (1.57.9), and Lucretia certainly stands forth as one of the best examples of the typical Roman matron.

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Numerical Phraseology in Vergil. By Clifford Pease Clark. Princeton University Dissertation. Princeton: The Falcon Press (1913). Pp. 89.

This meritorious dissertation ought to enjoy the advantage of a better title. Dr. Clark exhaustively discusses the Vergilian use of numbers, gathering together all relevant lines and phrases from the Aeneid, the Georgics, the Eclogues and the Ciris. Whether the other works often associated with Vergil's name were similarly scrutinized for examples does not appear, but the fact that no citations are given from the Catalepton, the Culex, the Copa and the Moretum raises the presumption that these works furnish no data for this particular study.

The work is of real value for students of Roman history and religion as well as for students of Vergil's literary technique. Far from being merely statistical, it analyses motives that prompted Vergil to employ one number or another and often enters into questions of interpretation. The author finds that numbers, as used by Vergil, fall into two chief categories of "Fixed" numbers and "Favored" numbers. Under the first head, Dr. Clark holds that numbers are "fixed" either because Vergil is following some other author closely, or because ritual has determined the number—two, three, four, seven, nine, or twelve—, or because convention has established the number, or because historical fact has done so. In dealing with the second classification, Dr. Clark was beset by different difficulties in trying to determine the considerations that controlled the poet's choice when greater freedom existed. He has grouped his cases of Favored Numbers under the following rubrics: Myths,

Magic Numbers, Variations from Sources, Round and Indefinite Numbers, Special Uses. The useful Index might have been supplemented by a more valuable one, grouping, under the divisions and subdivisions of the text, all the discussed passages, and thus giving immediate access to all cases of every kind of usage.

Dr. Clark has made a thorough study of his material and I have not been able to find any omissions. Naturally some passages fall as well under one heading as under another and there are passages thus cited twice: e. g. Aen. 6.893 (on pages 13 and 40), Aen. 2.792 (14, 56), Aen. 11.188 (23, 56). Similarly, Aen. 6.842, cited on page 40 under Conventional Epithets, might also have figured on page 13 as having been derived from Lucretius 3.1034 (not quoted by Dr. Clark), and Aen. 7.141, appearing in the chapter on Magic Numbers (55), might have been catalogued on page 13 since the sentiment is as old as Homer (compare Iliad 8.170); likewise Aen. 6.625, cited under Indefinite Numbers (73), might have also appeared under Dependence on Originals. This merely illustrates the difficulty of arriving at finality in such classifications and also points out the danger of too great dogmatism. Although these Vergilian passages have been skillfully categorized, it remains a question whether the poet was quite as scientifically conscious as this systematization suggests; witness, for example, the naive argument attaching to Aen. 2.501 (71-72) and the travail of Aen. 8.716 (72).

Dr. Clark is certainly on the right track in his explanation of Aen. 8.697 (15-18) and the phenomenon of two snakes threatening Cleopatra—interpreted in the light of religious beliefs and rituals—becomes entirely explicable. This discussion is all the more valuable because editors seem not to have observed the underlying truth, although Aen. 5.95 is familiar enough to all with its suggestion of Vergil's acquaintance with the conception of the relation of snakes to Chthonian worship. The same principle applies with equal force to the interpretation of Aen. 2.203, 8.288, 7.450, and the perplexing passage, Ecl. 5.65 ff. Equally interesting is the suggestion that the duality of sacrifices and of offerings to the dead and the double altar to Anchises are to be explained by the same reference to Demeter and Kore as earth-genii,—a suggestion that will be welcome to Mr. W. Warde Fowler (see *The Religious Experience of the Roman People*, 425, n. 11). The chapters on ritualistic two, three, four, seven, nine, twelve have much acute reasoning; reference might have been made to Ovid, *Fasti* 5.439, 443. Knowledge of Roman religion comes to the author's help in explaining the significance of the twelve swans in Aen. 1.390 ff. (34).

In the second half of the work, on Favored Numbers, Dr. Clark treats first at some length the episode of Hercules and Cacus and the Theseus myth. Dr. J. G. Winter, in his treatise *The Myth of Hercules at Rome* (University of Michigan Studies: Humanistic Series 4.2.171-273), had been less concerned with the number